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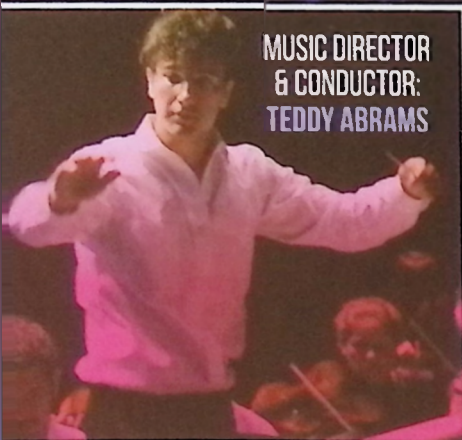


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JEFFERSON JOURNAL

July/August 2016

FEATURED



In 2015 the West faced the most expensive wildfire season ever.

6 The Wildfire Conundrum | Liam Moriarty

Last year was the most expensive wildfire season ever. Federal agencies alone spent more than \$2 billion on suppressing fires in 2015 and an estimated 2,500 homes were lost. This trend has been on the rise since the mid-1990s and continues to pick up steam. Is there any end in sight?

In collaboration with the journalism non-profit InvestigateWest, JPR's Liam Moriarty takes a look at the causes of — and some possible solutions to — the wildfire conundrum.

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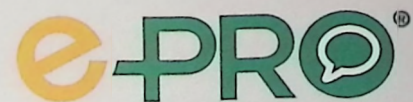


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A New Beginning

After over 47 years operating from its cramped, outdated facility located in the basement of Central Hall on the Southern Oregon University (SOU) campus, JPR is getting a new home. As part of the renovation and expansion of SOU's theatre and performing arts building, The Oregon Center for the Arts (OCA), a new state-of-the-art JPR studio facility will be constructed starting this month with completion scheduled for late summer 2017.

Advancing this project to its groundbreaking is an important milestone for JPR. But in many ways, it's also a new beginning – marking a new chapter in our mission to serve both the region and the SOU campus.

This new facility will enable us to improve every aspect of our work.

- It will enable us to more than double the size of our newsroom – expanding the in-depth, contextual journalism of our award-winning news department. We will use this space to support news partnerships with other regional public radio stations, expand local staff and involve students in our regional news reporting.
- It will create a fantastic new live performance studio that will enable us to share our live sessions featuring touring and local musicians with a live studio audience in addition to our radio listeners. This studio will feature a movable glass wall that will open to the courtyard adjacent to our building so that we can accommodate a slightly larger audience if musicians are willing to stay to play a short set for fans.
- It will upgrade our technical plant, creating a state-of-the-art digital facility that will improve the quality of what lis-

teners hear on JPR every day. The facility will also include a backup power system that keeps us connected to the community during times of public emergencies, like Ashland's 1997 flood.

- It will create new opportunities to engage and mentor SOU students in the craft of audio storytelling, civic affairs, journalism and digital media. We're only beginning to imagine areas students could be involved in learning at JPR and getting inspired to become the next generation of public media journalists and producers.

In addition, establishing roots in the OCA complex will create a dynamic collaboration with other SOU programs while creating a newly focused, highly visible hub for the arts and culture on the SOU campus.

We're grateful to the SOU administration and OCA faculty for working with us to make this project a reality. And, to the JPR Foundation for helping raise \$1.3 million in 8 months in order to keep this opportunity on the fast track. We're also grateful to you, our loyal listeners who believe in the power of public radio to create a better society – and who generously support our work year after year.

It's really impossible to fully convey how excited we are to rise up from the basement of Central Hall. We see so many interesting and inspiring ways to put this new facility to work serving both JPR listeners and SOU students. We just can't wait!



Paul Westhelle is JPR's Executive Director.



JPR Studio & OCA North elevation. CREDIT TVA ARCHITECTS



West elevation facing Mountain Avenue on SOU Ashland campus.

CREDIT TVA ARCHITECTS



PHOTO: NATURE CONSERVANCY

The Wildfire Conundrum

BY LIAM MORIARTY

Last year was the most expensive wildfire season ever. Federal agencies alone spent more than \$2 billion on suppressing fires in 2015 and an estimated 2,500 homes were lost. This trend has been on the rise since the mid-1990s and continues to pick up steam.

Is there any end in sight?

The wildfire conundrum is made up of a complex set of inter-related factors. But it boils down to three main parts: forests out of ecological balance from decades of fire suppression; sprawling development in the woods that requires expanded firefighting efforts; and the mounting impacts of climate change.

Getting a handle on those problems will require creative and focused attention on all three.

This is a look at those factors and some approaches that are being taken to dealing with them.

At a trailhead in the mountains just outside Ashland, Oregon, forester Andy Lerch gives his crew a last-minute safety reminder, "Be careful with your footing," he warns. "Also overhead hazards are always something to be aware of ..."

"And bees!" chimes in crew member Emily Fales.

"Yeah, watch out for bees, as well," Lerch says. "Those are ..."

"... our nemesis," Fales cracks. Everybody chuckles.

The six-member crew loads up with cans of spray paint and clanks off down the trail.

Lerch and his crew work for the non-profit Lomakatsi Restoration Project. Founded in 1995, Lomakatsi designs and implements forest restoration projects in Oregon and northern California. Today's job is to mark trees for removal. But this isn't your standard commercial logging operation.

"We remove the smaller trees" Lerch explains, "the trees that are less vigorous, have smaller crowns are less likely to be successful. So we retain the best trees on the landscape."

Essentially, Lomakatsi is weeding the forest, removing smaller trees that will crowd each other out and leaving the bigger, healthier ones.

Lerch lays his hand on a nearby tree.

"These larger, older trees, like this one right here, this Douglas fir, they lessen the risk of catastrophic wildfire," he says. "And they're also really important for habitat for some of the threatened and endangered species, like fisher and spotted owl."

The crews also trim so-called "ladder fuels," low-hanging limbs that can carry a fire from the forest floor up into the canopy. Lomakatsi Executive Director Marko Bey is along on the operation today. He says this process not only reduces fire danger, but helps restore forest health.

"Once we open up the understory by thinning the small trees, we're gonna get light on the ground that's going to help with regeneration of these large trees," he says. "We're going to



Andy Lerch, Lomakatsi lead forester, heads the crew marking trees for removal as part of the Ashland Forest Resiliency Stewardship Project.



PHOTO: LIAM MORIARTY/JPR NEWS



PHOTO: LIAM MORIARTY/JPR NEWS

LEFT: Lomakatsi forestry technician Emily Fales marks a tree for thinning in the Ashland watershed. RIGHT: A pile of cut branches and brush awaits burning when conditions are right as part of the effort to clear the forest of excess flammable fuel.

increase their cone crop potential because the stress of resources is going to be diminished. That's our future old growth."

Getting sun on the forest floor also encourages biodiversity, creating conditions for flowers, grasses and other undergrowth, as well as the insects and other wildlife that use that habitat.

Once the small trees and ladder fuels are removed, carefully controlled, ground-hugging fires are deliberately set to burn out the rest of the excess fuels. The goal? A well-balanced forest that looks more like it did a century ago, before humans began suppressing wildfires.

Welcoming Fire Back Onto The Landscape

Chris Chambers says that means allowing fire to resume its historic stewardship role in dry forest ecosystems. Chambers is a forester with the City of Ashland. When fighting forest fires became the norm, he says, "all that work that fire was doing was just shut off. And now we have a forest that's three times as dense as it was historically."

"We've got trees tightly packed in," Chambers continues. "You've got a lot of undergrowth that wouldn't be there in a functioning fire regime. So that sets us up for a catastrophic, severe-type fire."

Chambers says such a fire could harm designated habitat for spotted owls and other threatened species. It could also do severe damage to Ashland's municipal water source and destroy homes and businesses, not to mention mar the natural beauty that contributes to Ashland's \$145-million-dollar-per year tourist economy.

Beyond The Timber Wars

This effort – called the Ashland Forest Resiliency Stewardship Project – grew out of forest "treatment" projects that began in the 1980s. For many Ashland residents, these projects often looked more like an excuse for commercial logging than anything intended to restore ecological balance to the watershed. The Timber Wars were still raging in the region, and logging projects were coming under increasing suspicion.

That mistrust came to a head in the late 1990s, when the U.S. Forest Service proposed a project known as HazRed, short for Hazard Reduction. It proposed to log large trees to make it

commercially attractive to clear smaller trees and brush to reduce fire risk. The community pushed back, hard.

"There was a lot of unrest about it," recalls Lomakatsi's Mariko Bey.

That unrest ultimately killed HazRed, but it led to an effort to get the community involved in devising a new approach. After morphing through several interim variations, the Ashland Forest Resiliency Stewardship Project emerged in 2010. It adopted a stewardship model – based on restoring ecosystem balance – and a collaborative structure in which the Forest Service has worked with the city, non-profits and community volunteers to craft and implement the project.

Chambers says the high level of transparency built into the project has earned trust and community buy-in, essential ingredients. Community members, he says, "can look up the data, they can go on a field tour, they can walk through the woods and say, 'Hey! What they did here looks pretty good.'"

The Nature Conservancy is one of the non-profit partners in the Ashland project, and the group has done a lot of the scientific research underlying the plan. Darren Borgias is Southwest Oregon Program Director for the Nature Conservancy. He says that research found the primary threat to local forests is "the loss of the natural role of fire, and the propensity for uncharacteristically-severe fires to now burn through these dry forests."

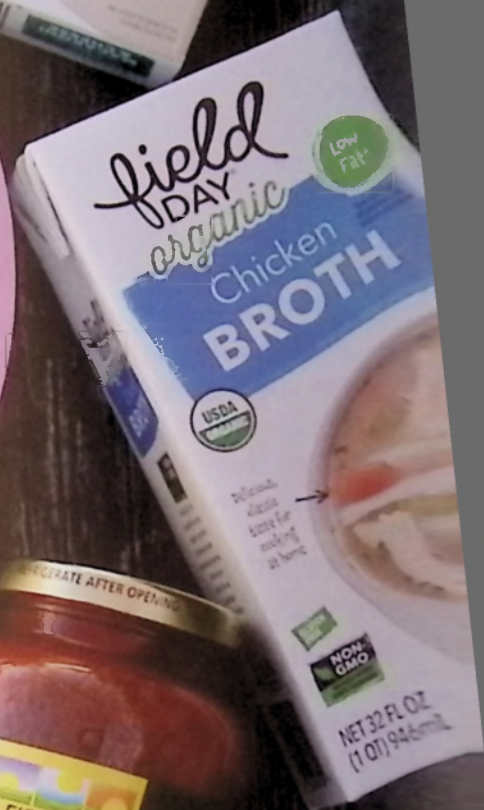
The Ashland project has treated about half the 7,600 acres targeted. Funded initially by a \$6.5 million federal stimulus grant, the City of Ashland has approved an ongoing water users charge to continue funding.

This model of collaborative forest restoration is garnering interest around the West and other fire-threatened communities have sent staff to Ashland to see how it's done.

But there's also science that questions whether reducing forest fuels will really result in less-damaging fires.

Setting The Stage

The growing conventional wisdom says forests in the West are overstocked and need to be thinned to prevent "catastrophic" wildfires. Not surprisingly, there remain considerable differences about what "thinning" means in practice. The timber industry tends to picture something that looks too much like



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clear-cut logging to suit conservation groups. The enviros envision a much lighter approach, that clears out small trees, ladder fuels and underbrush, but takes much less of what could be called "merchantable timber."

When I visit Darren Borgias at the Nature Conservancy's Medford office, he shows me a colorful poster that illustrates an example of a well-balanced dry, southwestern Oregon forest might look like. It features widely-spaced trees and areas of open canopy with a rich understory. And historically, he says, this ecosystem was nurtured and maintained by fire.

"What we've lost, over a hundred years of fire exclusion," Borgias says, "is the portion of the landscape that supported open, sun-dappled woodland and forest."

Borgias says the Nature Conservancy's research found there was a fire in the Ashland watershed about every two years, with any given stand likely to have had a fire once each decade. The same research across the Rogue Basin shows an average fire return interval of seven years.

And those fires, Borgias says, "would do their stewardship job of cleaning up the needles, burning up the small fuels, reducing the density of small trees and seedlings and maintaining an open, wide-spaced forest that was very productive and had a lush understory that was important for a whole host of insects, and vertebrates and birds that need that kind of productivity to supply their food and their nesting habitat."

Borgias says that means putting fire back to work on the landscape is a key part of a restorative approach to forestry.

"We're setting the stage for the return of fire," he says. "To a large extent, we anticipate that's going to be planned, controlled burns, conducted at times when we have the highest certainty that we'll get the outcomes that we need and that the burn can be conducted safely."

Borgias says the same principles being applied in the Ashland Forest Resiliency Stewardship Project could be scaled up to apply across larger landscapes – for instance, the Rogue Basin.

"We have a draft strategy out now that shows about 2.1 million acres that should be treated for a variety of reasons and for a variety of objectives," he says.

This idea has gained wide currency, and the U.S. Forest Service has identified tens of millions of acres across the West as needing this kind of treatment.

But some researchers say the focus on reducing fuels downplays a greater and growing driver of wildfire: climate change.

"Logging isn't going to help ..."

Dominick DellaSala is chief scientist at the Ashland-based Geos Institute, a non-profit that deals with climate change. DellaSala agrees that fire is a crucial element in maintaining healthy forests. But, he says, the data don't support the idea that a buildup of forest fuels is the main problem.

"If fuels were contributing to more forest fires and more severe fires, that's what we would be seeing in the West." Instead, he says, "We are actually in a deficit of fire severity and fire acres in most of the West compared to historical times."

DellaSala points to records that show the number of acres burned in the West in the early 20th century was as high or higher than in recent years. Those numbers dipped mid-century, then started picking back up in the 1980s. Levels now are back on par with those of a hundred years ago.

That roughly tracks a cyclical climate phenomenon called the Pacific Decadal Oscillation, or P.D.O., which was in a cool phase from about 1946 to about 1979. DellaSala believes the P.D.O. was in large part responsible for the lower levels of wildfire we came to consider "normal," and against which the current perception of rising fire danger is measured.

But while the P.D.O. cycles back and forth between warm and cool periods, DellaSala points out, global warming is trending nowhere but up.

"We now have a climate signal that's driving fire behavior," he says. "More and more fires are responding to climate; extreme weather events, drought, high winds, high temperatures. That is going to override any fuel treatments that we do on the ground."

And as time goes by, DellaSala says, that climate influence will only grow.

"In 10, 20, 30 years from now, we're going to see a lot more fire in this region. And logging isn't going to help that."

DellaSala says computer simulation models that have looked at large landscapes show that fuel reduction efforts have a surprisingly limited effectiveness, because once thinned, the forest quickly grows back.

"The likelihood that a fire is going to encounter a forest that has been thinned when the fuels are lowest – and that only lasts for about ten years until the vegetation starts coming back – is about five percent ... So we really are rolling the dice."

Rather than try to reduce fire across the landscape, DellaSala says, it makes more sense to prioritize forest treatments in the areas immediately surrounding homes. Given the massive amounts of money it would take to treat tens of millions of acres across the West, DellaSala says it makes more sense for westerners to learn to co-exist with wildfire.

"Co-existence involves letting more of these fires safely burn in the backcountry, and focusing on protecting lives and homes. Logging in the backcountry does not help."

DellaSala notes that using fire-resistant building materials and clearing trees and brush from around a house improves the odds of it surviving even a severe fire to better than 90 percent.

He says co-existence with fire also means thinking twice about where we build. "Just like we don't build on top of a volcano, or we don't build in a flood plain, we need to really look at some tighter land use restrictions, because we're setting people up, and homes up, for future fire effects."

Wildfires may not be at historic high levels, but the cost of fighting them certainly is. In fact, the cost of fighting wildfires has skyrocketed over the last 30 years. At the same time, close to two million acres of wildland have been developed each year. In 2015, for the first time ever, the Forest Service spent more than half its budget on firefighting. And one main driver of that expense is the need to protect lives and property as development pushes further into fire-prone areas where people didn't used to live.



Dominick DellaSala is Chief Scientist at the Geos Institute in Ashland, OR.

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Creating "Defensible Space"

Doug Kay is showing me the work he's done to improve fire safety at his home in the Mountain Ranch subdivision on the south end of Ashland ...

"On my property there wasn't any combustible trees to speak of, but I did add some trees that are considered safer," he says. "Also, around the property I added a lot of stonework to act as a little fire break." Kay has also ringed his foundation with rock and screened his roof gutters to prevent leaves from accumulating there.

Kay and his wife Rebecca bought their house in 2010, just a year after a fire burned its way over a nearby hill, showering the neighborhood with hot embers. He points to the crest, less than half a mile away, where blackened trees can still be seen.

"It was right there!" he recalls. "Yeah, right there! You can see it! I mean, you can take your hose out and water all you want. You're not doing anything."

That sense of vulnerability led Kay to spearhead an effort in his neighborhood to join the Firewise program. It's a national program to help homeowners take steps to create non-flammable buffers around the home, so-called "defensible space." Kay rallied his neighbors to join in. Many did, taking advantage of financial incentives to add stonework, replace fire-prone trees and shrubs, and change to non-flammable roofing.

Other neighbors didn't.

Kay is enthusiastic about the program, but he also acknowledges its limitations.

"I feel I've done as much as I can do. But if we get a rager coming through here, it's gone," he says with a shrug. "Also, if my neighbor doesn't take care of his house, it doesn't matter what I've done on mine."

"They can no longer afford to defend all of it."

But while Firewise may help homes survive a wildfire, economist Ray Rasker says it'll take a lot more than that to keep the cost of fighting fires from continuing to spiral upwards.

Rasker is executive director of Headwaters Economics, a non-profit research group in Bozeman, Montana. Headwaters Economics found in a 2014 study that while Firewise programs did help protect homes and improve firefighter safety, they had no discernable effect on lowering the costs associated with wildfires.

Rasker says a better approach would be to focus on not putting more homes and people in the way of future wildfires.

"The effective strategy is to really think about where we're going to build the next homes and under what conditions we're going to build those homes," Rasker says. "Because the agencies are getting to the point where they can no longer afford to defend all of it."

Rasker says one factor in the sprawl into fire-prone areas is a fundamental disconnect.

"The decision where to build is held by local government," he says. "They decide whether to approve a subdivision or not. But the consequence of that decision is borne by the federal taxpayer."

The \$2 billion the Forest Service spend last year on fire suppression was more than four times as much as it spent in the mid-1980s.

In 2014, Headwaters joined with the Union of Concerned Scientists to study expanded development into fire-prone areas in the West. Rachel Cleetus is lead economist with the Union of Concerned Scientists. She says as more homes are built in fire-prone areas, more people and property are put in harm's way. Cleetus says there is some good news: "We have a lot of wildland spaces that haven't yet been developed. So the opportunity here is to try to make sure that as we go forward we limit development in high-risk areas."

Ray Rasker's group helps local planning officials use a mixture of regulations and incentives to discourage unsafe development in fire-prone areas. He says doing this in Summit County, Colorado proved very cost-effective.

"The whole years' worth of work that we did in Summit County was less than half a day of air tanker support (fighting a wildfire)."

Headwaters is urging federal agencies to establish a grant fund to help local governments do this kind of planning to avoid sprawl into areas where fire is likely.

Katie Lighthall says she understands this often isn't the top priority for local officials.

"Y'know, they're thinking about how do we bring more economic vitality to our area," she says. "It certainly isn't by putting more restrictions on building."

Lighthall is the western regional coordinator for the National Cohesive Wildland Fire Management Strategy, a federal initiative to find solutions to the growing wildfire problem. She says the time is coming when folks who build on the edge of the forest will find they do so at their own risk.

"You chose to build here. You've got to understand that there aren't enough fire trucks to go around, and where are we going to put our resources to do the most benefit?"

That means local officials are going to have to put the brakes on development in fire-prone areas. Joe Stutler, senior advisor to the Deschutes County government on wildland issues, says officials across the West are starting to accept that reality.

"We do not need to occupy all the unoccupied space," he says. "So we need to treat that like a flood zone or an avalanche zone or anything else. From a county perspective, we need to say 'no'."

Stutler says there's a growing consensus around three basic principles regarding fire.

"We put them out when we have to, we manage fire with prescribed fire or natural fires and as a nation learn to live with wildland fire."

In the end, success may hinge on whether we can come to see fire as a natural, even necessary, part of living in the West.

And whether we're willing to live within the limits it imposes.

This article is based on a three-part radio series titled "The Wildfire Conundrum," by JPR reporter Liam Moriarty. The series was developed in collaboration with the Seattle-based journalism non-profit InvestigateWest.

JES BURNS

Microbes (And Pigs) Could Provide Clues For Forensic Scientists

Forty centimeters is a long way down when you're digging a pit in the forest.

"That's why you never find perpetrators burying a body six feet under – it's way too much work," quips Western Oregon University Professor Misty Weitzel to the raucous approval of her sweaty students.

These Western Oregon University students aren't burying bodies. They're digging them up. Weitzel assures that the bodies are not human.

"What we have are three domestic pig burials that were placed in the ground 10 years ago," says Weitzel, who teaches criminal justice.

Back in 2006 Weitzel started researching decomposition rates in Oregon's Coast Range using pigs as stand-ins for humans. Like humans, pigs are omnivorous and basically hairless. They also have chest cavities and bone density that are similar to those of humans.

Bodies decompose at vastly different rates.

"The number one variable that influences human decomposition is weather – temperature and humidity," Weitzel says.

There are a few "body farms" around the country where people donate their cadavers for this kind of forensic research. The oldest and most famous is in Tennessee. But nothing like that exists in the unique climate of the Pacific Northwest – meaning forensic scientists here have few reliable techniques to figure the time of death of a body that's been in the ground longer than a month or two.

"Time since death is one of the most important roles of a forensic anthropologist, in addition to assessing that biological profile. So we need to gather all the information we can to try to solve that," Weitzel says.

Rare Fieldwork

As part of her decomposition research, Weitzel is harnessing student volunteers like Zaire Solis to exhume the bodies.

"I'm hoping that I can work in the forensics anthropology field – something in the crime lab," Solis says.

It's a rare opportunity to get experience in the field; there just aren't that many buried pigs out there for students to practice on.

Human remains in the United States are often Native American and protected by federal law. Having students work active crime scenes is usually out of the question because of concerns about evidence contamination. Europe is often the only outlet for students wanting to advance their skills in forensic anthropology – and that's expensive.



Western Oregon University Students search for buried pig bones as part of a rare opportunity to get experience in the field.

Given the chance, eight of Weitzel's undergrad students volunteered to make the trip into the woods to excavate the buried pigs.

Their enthusiasm to hit bone is palpable, even after hours of digging in mosquito-filled woods, tediously removing one horizontal layer of clay at a time. Contact with roots, rocks and charcoal trigger false alarms.

"Got it!" senior Martha Kools yells as her shovel unearths the tip of something very white and about as big around as a thumb at about 38 centimeters down, close to where the original pigs were buried. "What do you think?"

The other students working the perfectly rectangular pit with her gather around the spot.

"Oh, it's moving," says one of her classmates as the white object begins to squirm.

"Yeah. It's a grub," observes grad student Josh Henderson, who's helping Weitzel teach excavation technique.

"It looked so close!" despairs Kools, as she picks up an uncomfortably large grub.

They all go back to digging.

The Microbe Mix

Getting down to the pig bones is important for Professor Weitzel's research, which involves examining the microbial make up of the soil around the bones.

When a body decomposes, it changes the mix of bacteria in the soil around it. Weitzel has found these changes peak at about a year after burial. Then the microbial population begins to slowly revert to what it was like previously – similar to what's found in soil samples collected about 15 feet away from the bodies.



PHOTO: JES BURNS, OPB/EARTHFIX

Western Oregon University Criminal Justice Professor Misty Weitzel helps her student Daisy Romero identify bone removed from the forest floor.

Soil samples taken around a spot where Weitzel left pigs on the forest floor still showed variation from that norm seven years out. The 10-year samples for those pigs are being tested now.

With the students' help, Weitzel plans to test the soil around these buried pigs to see if the pattern holds.

Finally the pig bones start to emerge from the pit – first the small bones of the feet, then femurs, vertebrae, ribs and lastly the intact skull.

"This gets addicting after a while. I just want to keep on digging," says Henderson.

His obsession soon spreads – especially to Daisy Romero, who spends hours on her knees unearthing bones.

"That's the fever," Professor Weitzel says after Romero declines an offer from a classmate to switch out.

"I think that's why I'm not tired," Romero says.

She keeps her laser-like focus on unearthing the ribcage.

"You're going to still be out here at midnight," her classmate jokes.

"Yeah, I'll be like 'I found everything guys!'" Romero says.

The students take soil samples from the dirt above and below the pigs.

The hope and promise of Weitzel's research is that forensic scientists will one day be able to look at the variety of microbes in the soil to determine how long a body has been on or in the ground – even if there's no longer any visible physical evidence of that body.

"If we can add time since death, we know how long that body has been there. That's going to narrow a pool of missing individuals perhaps, maybe even narrow down the suspect," Weitzel says.

This is a holy grail of forensic science.

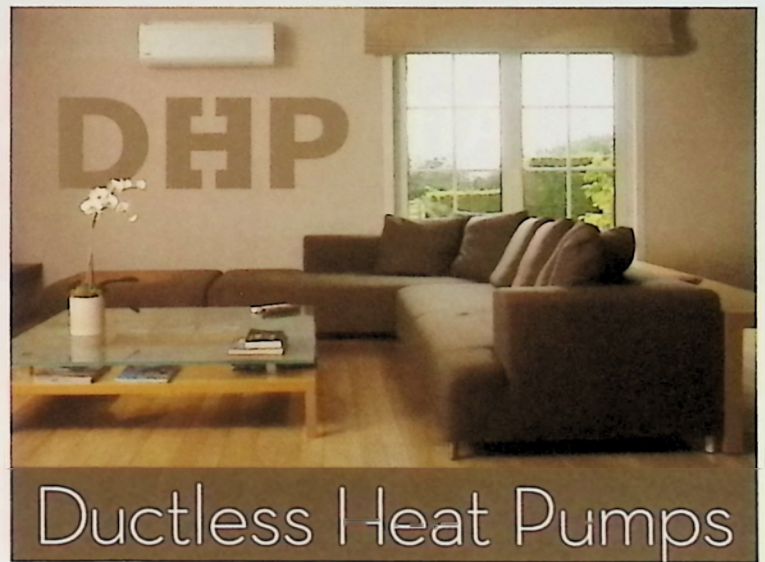
And maybe the students Weitzel is training today will be able to use that knowledge as professionals to help solve violent crime in the Northwest.

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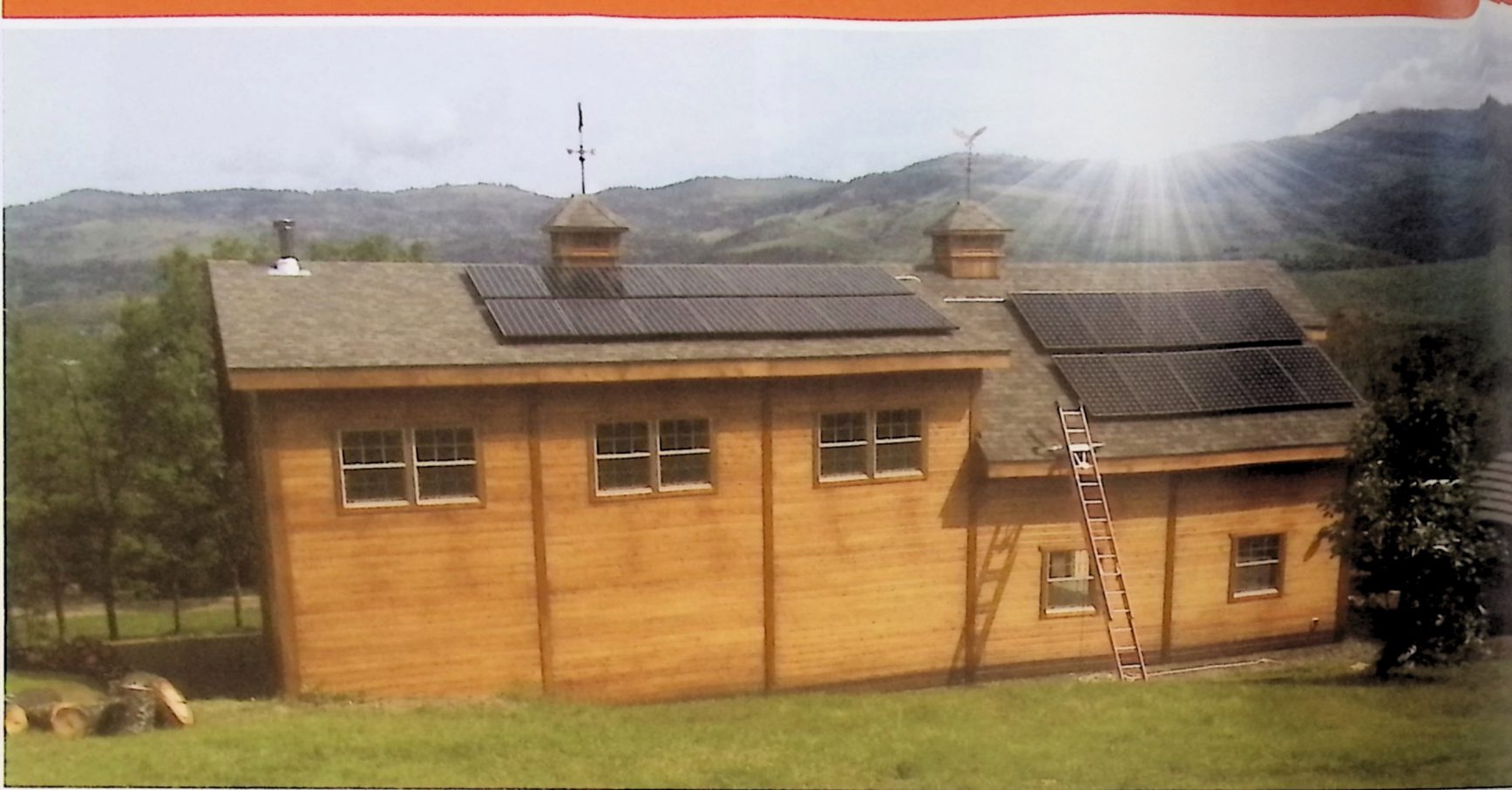
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Jes Burns is the Southern Oregon reporter for Earthfix, a collaboration of public media organizations in the Pacific Northwest that creates original journalism which helps citizens examine how environmental issues unfolding in their own backyards intersect with national issues. Earthfix partners include: Oregon Public Broadcasting, Idaho Public Television, KCTS9 Seattle, KUOW Puget Sound Public Radio, Northwest Public Radio and Television, Jefferson Public Radio and KLCC.

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MADELEINE DeANDREIS-AYRES

My Camino

I learned an important thing last summer. Everyone walks their own Camino.

Daughter Mae has been living and working in Prague, Czech Republic for the past two years. She's been teaching English and, in my view, attending a kind of finishing school. It wasn't an easy transition, but she figured out housing, transportation and work in a foreign country, all on her own. See what I mean about "finishing school?"

She'd been there a year when Sister Mary and I flew in for a month-long sojourn in her territory. Our itinerary was wide open with a few items on our must-do bucket list. We saw Prague, a beautiful European city with everything Americans love; castles, bridges and enough sausage and beer to bookend hot days of sightseeing.

Years ago in college, I took a course in Medieval Studies; I read *The Song of Roland*, which tells the story of Roland and Oliver and their epic battle against the pagan Saracens. I had a great teacher, a Dominican nun who read the song so beautifully that I wanted to walk over the Pyrenees and see for myself, "*High were the peaks, and the valleys deep, The mountains wondrous dark and steep...*". In that class we also learned about pilgrimages and how important they were to all classes of people in the Middle-Ages. It was in that course that we studied the Camino de Santiago or "The Walk of St. James," a trek that crosses Spain and ends in the beautiful medieval city of Santiago.

Life has a way of intervening and dreams go unrealized. There are student loans to pay off, marriage, children, jobs, but often in those exciting and busy years, those words came back to me as I gazed on my own mountains here in Siskiyou County, California. The Carroll side of my family are walkers and I inherited those sturdy legs but a knee injury last year made me realize that if I was going to ever walk the Camino, it had better be soon and well before I needed a home-health aide to assist me to the bathroom. And what better time than when a competent daughter was available to help negotiate map directions in a foreign language?

After adventures in Paris and Biarritz, we traveled to the foot of the fabled Pyrenees Mountains in the French town of St. Jean Pied du Port. St. Jean is the official starting point of the Frances Route on the historic Camino de Santiago. I wanted to walk over the Pyrenees and see those deep valleys and steep, dark mountains for myself.

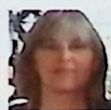
In Europe and in every other major country in the world, the metric system rules. Did you know that the U.S. is in the same tippy boat as Myanmar and Liberia which still uses its own "customary" system of inches, feet, yards and miles? For a while, kilometers meant nothing to me, until I walked twenty-seven of them in one day carrying an ill-fitting backpack and

enough water for a caravan of camels. After that first day of hiking the Pyrenees, I got really interested in kilometers and found I could make the conversion to miles in my sleep.

Arriving that evening to the thirteenth century-castle-turned pilgrimage-hostel of Roncesvalles, I had a more reality-tinged appreciation for what it must have been like for Roland and Oliver after they battled those Saracens. The Pyrenees were probably beautiful, but all I could see was one hiking boot shuffling in front of another hiking boot. Repeat that for about ten hours and the hostel, filled with the promise of a bed in a room with dozens of other tired, worn out pilgrims, was Valhalla. When I took off those hiking boots, I thought I would never, ever walk again. Mae was hardly fazed by the hike, but she's young and her Carroll legs are in top shape. Mary, on the other hand, backpacks a lot and even she was pondering why she was spending her hard-earned vacation with a sister who was fulfilling an old college dream. I know "family first" and all that, but really? Fog-shrouded mountains in Spain worrying your "older" sister is going to die on the same trail where Roland bit the dust centuries ago? This is fun?

Well, the trip was fun, but not the kind of fun you have on the beaches of Biarritz. It was fun because after conquering the Pyrenees and after jettisoning the ill-fitting backpack we hit our stride and experienced a Camino that was uniquely ours. The Frances Route is around 780 kilometers which, to the metric challenged, is almost 500 miles and takes about a month to hike. We didn't have a month but we earned our "Compostella" in Santiago by hiking about a quarter of that and taking trains and buses to burn up distance. A "Compostella" is a document awarded to pilgrims in Santiago who complete at least 100 kilometers and we, by golly, did that.

The trip was fun for a lot more reasons. The "we ate here, and slept there" travel diaries are tedious for everyone except the traveler, so I'll leave you with this. A "Camino" is a road or a way. To walk your Camino is to walk your own path, navigate your own life in your own way. Throughout our trip, our mantra became "Everyone walks their own Camino." We reminded each other that taking a bus to shorten a distance or buying a new backpack to ease the journey was all part of walking our own walk. Spending two years in a foreign country learning about your capabilities as Mae has done in Prague will always be a key journey on her lifetime Camino. Similarly for Mary and me, we learned it's never too late to step onto an unfamiliar Camino and continue the journey wherever it leads.



Madeleine DeAndreis-Ayres lives in Siskiyou County and wishes all a Buen Camino, especially her dad, Joe DeAndreis, who just celebrated 90 years of walking his own road.

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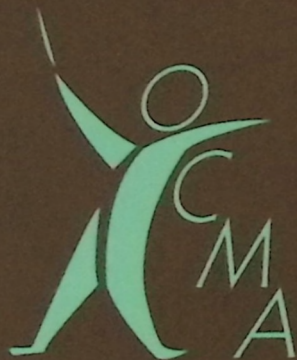
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This Is The Way The World Ends

This is the way the world ends
This is the way the world ends
This is the way the world ends
Not with a bang but a whimper.

—T.S. Eliot, "The Hollow Men"

It's easy to forget that we all live within sight of the galaxy's largest nuclear reactor: the Sun. The Sun's photosphere, the part we can see during the day when it isn't overcast, is made up of mostly hydrogen. All of that hydrogen fuels the sun's reactive core where temperatures reach such unfathomable levels—25 million degrees Fahrenheit—that the word "hot" fails to describe such extreme heat.

At the Sun's core, spent hydrogen is converted into helium, which the sun will desperately burn later in its life cycle before collapsing, cooling, and fading away as just another burned out star littering the heavens.

But before the Sun shrinks to a "white dwarf," it will swell to a "red giant." This is bad news for Earth and any species that might happen to still be around 5 billion years from now as our planet will be engulfed and incinerated by the expanding Sun.

Not surprisingly, scientists disagree over whether or not Earth will perish in the crucible of an expanding Sun. Some scientists postulate that as the Sun expands like a balloon being inflated with helium, it will lose approximately a third of its mass to solar winds, resulting in a dwindling gravitational pull. With less gravity, Earth's orbit will expand and the planet will be spared.

Well, what's left of the planet anyway: long before the Sun becomes a red giant, it will have heated up Earth to the point that all the seas and oceans boil and evaporate, carrying the atmosphere off into space.

At the current burn rate, we have about 1 billion years before things heat up enough to evaporate all the water and the atmosphere. When this happens, all life on Earth will perish. The Sun, it seems, has been life's Faustian bargain: it giveth and it taketh away.

I want to save the natural world just as much as the next environmentally conscious human being. In the end, however, all our efforts to save the Earth will be in vain. Sorry to drop such a galactic bummer on you, but the world will most certainly end in extreme heat. This is not license for carelessness and unbridled environmental degradation, which is our current path; rather, it is a realization of the deep future's stark reality and a call to re-orienting our present thinking toward the long view of human survival and evolution.

I foresee three possible scenarios for the future of the human race:

Scenario #1: We destroy ourselves and become just another extinct species like the many other species that have come and gone before us. This scenario could take many forms. We could, of course, do it the old fashioned way and destroy ourselves with nuclear weapons or some other weapon of mass destruction that has yet to be invented. We could destroy our food chain through some botched bio-engineering or create a synthetic nano-virus that quickly wipes out the human race. Or we might create artificially intelligent machines that decide we are no longer necessary and exterminate us. (Think *The Matrix* or *Terminator* movies. The machines win.) There are many other doomsday scenarios. The ways in which we might destroy ourselves seem endless, which is perhaps why this seems to be such a likely scenario.

Scenario #2: We save the planet and exist until the Sun evaporates the world's water supply and atmosphere. Then we perish along with all other life on Earth.

Scenario #3: We advance technology to the point that we are capable of either, a) preventing the death of our Sun through some very deep understanding of chemistry and physics combined with some very tricky engineering, or, b) we leave Earth and head off to a cooler and more inhabitable corner of the galaxy where we can live long and prosper.

Although I've never been accused of being an optimist, I am optimistic that we still have the potential to figure out how to create and intelligently apply technology in order to solve the many current and long-range problems facing us. I say "potential" because currently, we're not focusing our efforts on solving big problems, rather, we seem to be preoccupied with creating and using technology that's more geared for bread and circuses.

We've evolved to the point in which we have the capability to radically change our destiny through the creation and application of technology but we could also destroy everything in the process that we need here on spaceship Earth to continue the journey (think scenario #1).

This is the tricky task of creating and using technology and yet it is what we must do if we are to survive and continue to evolve over the long haul in a solar system that will eventually burn up and a universe that is slowly burning out.



Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson.

LIAM MORIARTY

Forest Fieldnotes

As I sit writing this in early June, the thermometer has already shot up into triple digits for the first time this year, and I heard thunder in the distance yesterday evening. With a now-familiar sense of mild dread, I realized fire season is upon us once again.

This is the reality we live with each summer, those of us who inhabit northern California and southern Oregon. The temperature goes up, the forests dry out and each thunderstorm has us casting anxious glances toward the mountains, scanning for the telltale column of smoke that tells us wildfire has come to visit again.

Here in the Rogue Valley, we've been pretty lucky in recent years. We've tasted the smoke and seen the blood-red late afternoon sun through the haze of distant fires to the north and south, but we've avoided the most damaging fires. Still, nestled as we are in a crease between the Siskiyou and the Cascades, we're aware of how people in other communities, similarly situated, have had to run for their lives and hope their homes were still there when they returned.

This is all to say that we take wildfire pretty personally in this region. So at the end of last year's fire season I set out to explore what's going on, what's causing it and what – if anything – can be done to ease that seasonal dread. The cover story in this issue of the *Jefferson Journal* is an adaptation of that work. And I learned a lot.

The dominant takeaway is that the wildfire conundrum is a complex knot of interwoven causes; overgrown forests knocked out of their natural ecological balance by a century of fire suppression, increasing human sprawl into previously wild areas, and the looming reality of climate change bringing drought and extreme weather. Each of these factors feeds off the others, making it hard to address one without at least taking the others into account.



Ultimately, as clever and industrious and resourceful as humans are, we live within the natural world and its timeless processes.

That said, not everyone sees this triple threat in the same light. For example, it's widely accepted that excluding fire from the woods has kept fire from performing its natural role of thinning and cleaning up flammable fuels. This has led to forests that can burn with uncharacteristic severity. Some timber interests say that calls for more extensive logging, to remove "excess fuels." Others recommend a more selective treatment approach that takes out small trees and low-hanging branches, using carefully-controlled burns

to restore ecological balance. Still others say we need to focus our efforts on reducing fire threat to homes, and leave the back country to resume

its normal fire cycles on its own. Folks with each of these perspectives tend to think those who disagree are misinformed.

Likewise, it makes sense that allowing development to expand into fire-prone areas increases the need to spend limited resources to protect those lives and properties newly put in harm's way. But the desire to foster economic growth – as well as a deeply-rooted reluctance among rural officeholders to restrict their constituents' property rights – complicates the options to address the threat.

For me, as a journalist and as a resident of this region, I'm impressed with both the daunting nature of the problem and with some of the innovative efforts being made to deal with it.

And with that comes a generous dose of humility. We humans still tend to think that if we come up with just the right combination of policy, technology and money, we can solve any problem and make things work out to our liking.

But as the old Earth First! bumper sticker pointed out, "Nature Bats Last." Ultimately, as clever and industrious and resourceful as humans are, we live within the natural world and its timeless processes. Those processes predate us by eons, and our technology notwithstanding, we are subject to their dictates.

Perhaps our greatest success will come when we learn to measure our contentment by our ability to cooperate with those forces, rather than by our attempts to conquer them.



Liam Moriarty has been covering news in the Pacific Northwest for more than 20 years. After a stint as JPR's News Director from 2002 to 2005, Liam covered the environment in Seattle, then reported on European issues from France. He returned to JPR in 2013, turning his talents to covering the stories that are important to the people of this very special region.



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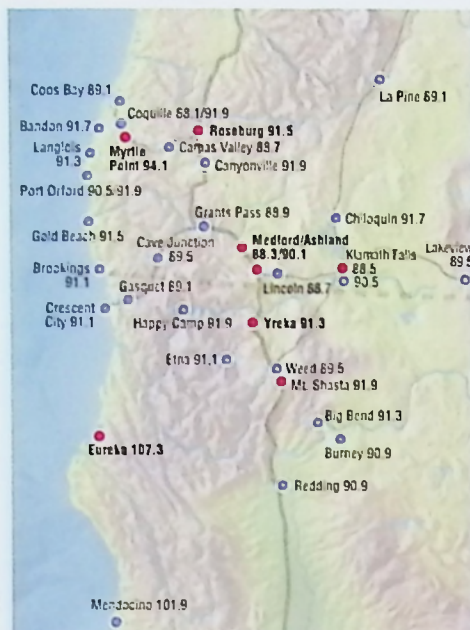
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- 8:00am First Concert
- 10:00am Opera
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- 3:00pm The Best of Car Talk
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- 5:00pm New York Philharmonic
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Piotr Beczala (Edgardo) and Nadine Sierra (Lucia) in the SF Opera's production of *Lucia di Lammermoor*.

PHOTO: CORY WEAVER

Lyric Opera of Chicago

July 2 – *Romeo and Juliet* by Charles Gounod

July 9 – *Rusalka* by Antonin Dvořák

LA Opera On The Air

July 16 – *Gianni Schicchi* by Giacomo Puccini
Pagliacci by Ruggero Leoncavallo

July 23 – *Norma* by Vincenzo Bellini

July 30 – *The Two Foscari* (in Italian)
by Giuseppe Verdi

August 6 – *Moby Dick* by Jake Heggie

August 13 – *Falstaff* by Giuseppe Verdi

San Francisco Opera

August 20 – *Luisa Miller* by Giuseppe Verdi

August 27 – *Lucia di Lammermoor* by Gaetano Donizetti

N&I Programming Changes In July

Beginning Saturday July 2nd, JPR will make a number of changes to the weekend program lineup on the News & Information Service. In all, five new programs will be added to the schedule, including *Freakonomics Radio*, *America's Test Kitchen*, *Inside Europe*, *Ken Rudin's Political Junkie*, and a weekly investigative journalism series called *Reveal*. We're excited to be able to offer these great new shows, and we hope they become a regular part of your weekend listening!

Rhythm & News Service



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- 5:00am Morning Edition
- 9:00am Open Air
- 3:00pm Q
- 4:00pm All Things Considered
- 6:00pm World Café
- 8:00pm Undercurrents
- 3:00am World Café

Saturday

- 5:00am Weekend Edition
- 10:00am Wait Wait...Don't Tell Me!
- 11:00am The Best of Car Talk
- 12:00pm Radiolab
- 1:00pm Q the Music
- 2:00pm E-Town
- 3:00pm Mountain Stage
- 5:00pm All Things Considered

- 6:00pm American Rhythm
- 8:00pm Sound Opinions
- 9:00pm The Retro Lounge
- 10:00pm Late Night Blues
- 12:00am Undercurrents

Sunday

- 5:00am Weekend Edition
- 9:00am The Splendid Table
- 10:00am This American Life
- 11:00am The Moth Radio Hour
- 12:00pm Jazz Sunday
- 2:00pm American Routes
- 4:00pm TED Radio Hour
- 5:00pm All Things Considered
- 6:00pm The Folk Show
- 9:00pm Folk Alley
- 11:00pm Mountain Stage
- 1:00am Undercurrents

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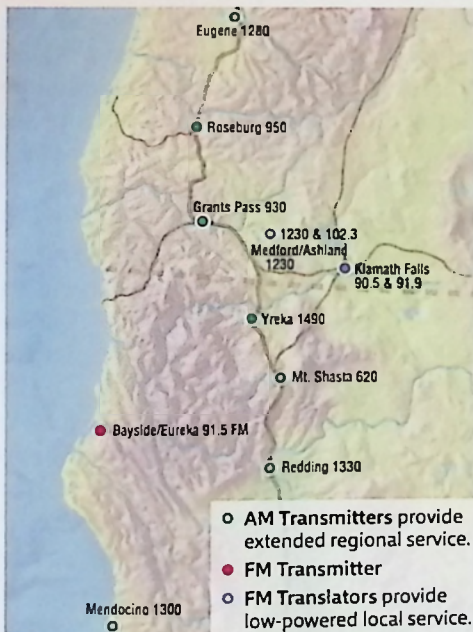
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News & Information Service



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- 7:00am Diane Rehm Show
- 8:00am The Jefferson Exchange
- 10:00am The Takeaway
- 11:00am Here & Now
- 1:00pm The World
- 2:00pm To the Point
- 3:00pm Fresh Air
- 4:00pm On Point
- 6:00pm Fresh Air (repeat)
- 7:00pm As It Happens
- 8:00pm The Jefferson Exchange (repeat of 8am broadcast)
- 10:00pm BBC World Service

Saturday

- 5:00am BBC World Service
- 7:00am WorldLink
- 8:00am Day 6
- 9:00am Freakonomics Radio

- 10:00am Living On Earth
- 11:00am Science Friday
- 1:00pm West Coast Live
- 3:00pm A Prairie Home Companion
- 5:00pm To the Best of Our Knowledge
- 7:00pm BBC World Service

Sunday

- 5:00am BBC World Service
- 7:00am Inside Europe
- 8:00am On The Media
- 9:00am Ken Rudin's Political Junkie
- 10:00am Reveal
- 11:00am TED Radio Hour
- 12:00pm To the Best of Our Knowledge
- 2:00pm Backstory
- 3:00pm America's Test Kitchen
- 4:00pm Travel with Rick Steves
- 5:00pm This American Life
- 6:00pm Fresh Air Weekend
- 7:00pm BBC World Service

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MOLLY TINSLEY

It's About Time

Lisa Loomer's *Roe* and Qui Nguyen's *Vietgone* surmount a similar challenge: how to bring dramatic form to a sprawling, complicated decade of American History. The 1973 Supreme Court decision in *Roe v. Wade* legalized abortion and triggered resistance that reverberates to this day. The fall of Saigon in 1975 after over a decade of brutal conflict in Southeast Asia drove waves of refugees to the United States. To wrest the multiple, often contradictory human truths from these events, Loomer and Nguyen have developed sharply different approaches to time.

Premiering in the Bowmer theatre, the eighth commission in the OSF's American Revolutions project, *Roe*, moves steadily forward through the first meeting of Norma McCorvey (Sara Bruner), a socially marginal, emotionally damaged young woman in search of an abortion, and Sarah Weddington (Sarah Jane Agnew), already visualizing a niche in history as the youngest attorney to argue a case before the Supreme Court. "The law takes time," Weddington warns McCorvey, as the latter's delivery date approaches, and the play's structure traces the law's chronology in often granular detail. Beyond the actual ruling, the shifts in political climate will later stage such counter-measures as Operation Rescue in 1990's and Norma's ultimate conversion to Christian fundamentalism.

Do not, however, brace for docudrama. Loomer is gifted with the ability to dig into the facts of a social issue and unearth the human comedy. Meanwhile, director Bill Rauch deploys his genius for colliding frames. History in *Roe* unfolds within a presentational world: characters comment on the action and quote from their own obituaries. Sarah has written a book about *Roe*; Norma, it turns out, has published two factually inconsistent memoirs. Frequent debates interrupt the record of the past as each tries retrospectively to control it. Anti-choice Rev. Flip Benham delivers an inspirational speech; Norma, on the sidelines, presses the mute on her remote, leaving him to flap his mouth soundlessly. Few facts in this story are left standing unqualified. The result is a riveting, poignant, quixotic panorama of human impulse and aspiration.

Bruner's Norma is volatile, needy, skidding around in a story she's making up and revising on the fly. Agnew's Sarah is pitch-perfect in her opposition of aloof intellect to Norma's survival instinct, her poise to Norma's pathos. The remaining twenty-six characters are played with brilliant differentiation by ten actors, supported by designer Raquel Barreto's gift for suiting costume to personality and decade.

Playwright Nguyen labels *Vietgone* a sex comedy about the meeting and courtship of Quang and Tong, his parents—a story about love, not war. Don't believe him. The Thomas Theatre reverberates with the explosive, disruptive energy of the Vietnam



PHOTO: JENNY GRAHAM, OREGON SHAKESPEARE FESTIVAL

Attorney Sarah Weddington (Sarah Jane Agnew, center) and her assistant Linda Coffee (Susan Lynskey, right) need a client to help them challenge the Texas law prohibiting abortion—and find one in the unpredictable Norma McCorvey (Sara Bruner, left).

War in every scene. Besides tearing the lives of Qui's parents apart, thus launching the action, it shreds stylistic decorum and dislocates time. Mirroring, then, war's disorienting effects, the play begins outside a camp in Arkansas for Vietnamese refugees, then lurches into the past, to shuttle among timeframes and locations before finally leaping forty years to resolve itself today.

Quang (James Ryen) and Tong (Jeena Yi) want to "make it home," but the same words can express opposite goals. For Quang, a helicopter pilot in the South Vietnamese army, "home" is Saigon and the wife and children he was forced to leave behind. For proto-feminist Tong, "it" is the United States, where she's intent on belonging. The emergency airlift offered her flight from an impending and oppressive Vietnamese marriage, even if she was stuck with bringing her nagging mother Huong (Amy Kim Waschke) along.

Scene One finds Quang and his war buddy Nhan (Will Dao) on a motorcycle odyssey from Arkansas to California, where Quang plans to hop a flight back to Vietnam. Certain flashbacks introduce Quang's worried wife, Tong's clingy fiancé, and her beloved kid brother, none of whom made it out of Saigon. Another catches Tong in the grips of a nightmare revealing her brother's violent death. Afterward, to numb the pain, she heats up her casual flirtation with Quang and proposes sex. His enthusiastic acceptance ends the first act.

The tangled chronology of Act Two seems designed to undercut any promise in the union of Quang and Tong. Tong has attracted an American, Bobby, a sentimental romantic like her abandoned fiancé. Though Quang defeats Bobby in a Battle of Boomboxes, a previous scene reminds us that Quang is careening down the road to California leaving Tong behind, determined like Odysseus, to reach home. It will take exquisite insights on the part of Nhan and Huong to reverse the lovers' diverging trajectories in the nick of time.

Continued on page 25

VALERIE ING

Whose Country 'Tis Of Thee?

As our nation gets decked out in red white & blue to celebrate Independence Day, have you ever wondered what qualifies as the most patriotic song? I do think about these things. It's the rabbit hole I usually find myself going down when sitting in 100 degree heat watching a parade go by while waving a little flag and slowing dying of heatstroke.

Originally when I put my fingers on the keyboard to pound out this column, I was planning to put together a list of classical pieces that incorporate patriotic or American themes, like Henri Vieuxtemps' "Greeting To America," Earl Wild's "Doo-Dah Variations" and pretty much everything John Philip Sousa ever wrote.

But – and this can sometimes be my downfall – I like to research. For me, embarking on a simple research jaunt often becomes an epic journey. For example, I found out that "Yankee Doodle," the song liberally quoted in the piece Belgian composer Vieuxtemps wrote for his 1843 tour of the U.S.A. was originally sung by British military men to mock us Yanks (although American rebels turned lemons into lemonade by changing the lyrics and singing their own version that made fun of the English right back at them).

I also discovered that our official national anthem is a contrafactum (setting new text to an existing tune). I didn't know what that word meant, of course, until I was researching the song and found out that while the lyrics to "The Star-Spangled Banner" were written by American born Francis Scott Key after witnessing the British bombarding of Baltimore's Fort McHenry in 1814, that the words were set to a song that had already been written decades earlier by – hold on to your hats – a man who hailed from the country that bombed us! A Brit! Not only that, but the tune had already been around since 1773 when it was called "To Anacreon in Heav'n," a bawdy drinking song that invoked a "Yellow-Hair'd God and his nine fusty Maids."

There are plenty of other fascinating tidbits about American patriotic themes, but you could've knocked me over with a dandy's feather when I realized that one of this country's most long-lived songs of patriotism, the song that had the distinction of being America's de-facto national anthem before "The Star-Spangled Banner" got the official designation, is not only a contrafactum as well, but it might just be the most often used theme in classical music.

That song is "My Country, 'Tis of Thee." This song is also known as "America," even though the word is never uttered in the original four verses, or in any of the other nine verses added later. Samuel Francis Smith wrote the lyrics while he was a seminary student in Massachusetts in 1831. But the song had already been around for several hundred years, the theme being used over and over again for other compositions.



This song also traces its roots back to England. The songwriting credit often goes to keyboard virtuoso and composer John Bull (1562-1628) who worked for King James, and penned a little ditty the English like to call "God Save the King" (or Queen, depending on who's currently got the job). Others believe the original source was from an old Scots carol, "Remember O Thou Man."

Whoever hummed it first, the tune has long served as the United Kingdom's national anthem. And that's not the only country that's using it. Australia, Belize, Canada, Jamaica, New Zealand, Liechtenstein and Norway have all borrowed the song, but set their own lyrics to it. And that's not all. About 140 composers in all (so far) have used it as a jumping off point (but usually as a finale) in works they put their name for the past few hundred years.

Around 1763, Johann Christian Bach included a set of variations on the song in the finale to his Keyboard Concerto No. 6. About 30 years later, Papa Haydn heard the anthem during his visit to London, and on the way back home used the song to write "God Save Emperor Francis," and later it became used as the German national anthem as well. You've heard Beethoven's "Wellington's Victory"? Right after the drum roll at the beginning, he incorporates it too. He even did it again, more obviously, in 1802 with a set of piano variations. There are also pieces by Henry Purcell and Thomas Arne that use some of the tune. But none of these variations point to the inspiration for the American version of the song.

That honor goes to Italian composer Muzio Clementi, who spent most of his life in England. While there, in 1816, he wrote his third symphony, the "Great National Symphony," which paid tribute to his adopted country. It was this particular work that Samuel Francis Smith heard, inspiring him to write new lyrics and call it "My Country, 'Tis of Thee".

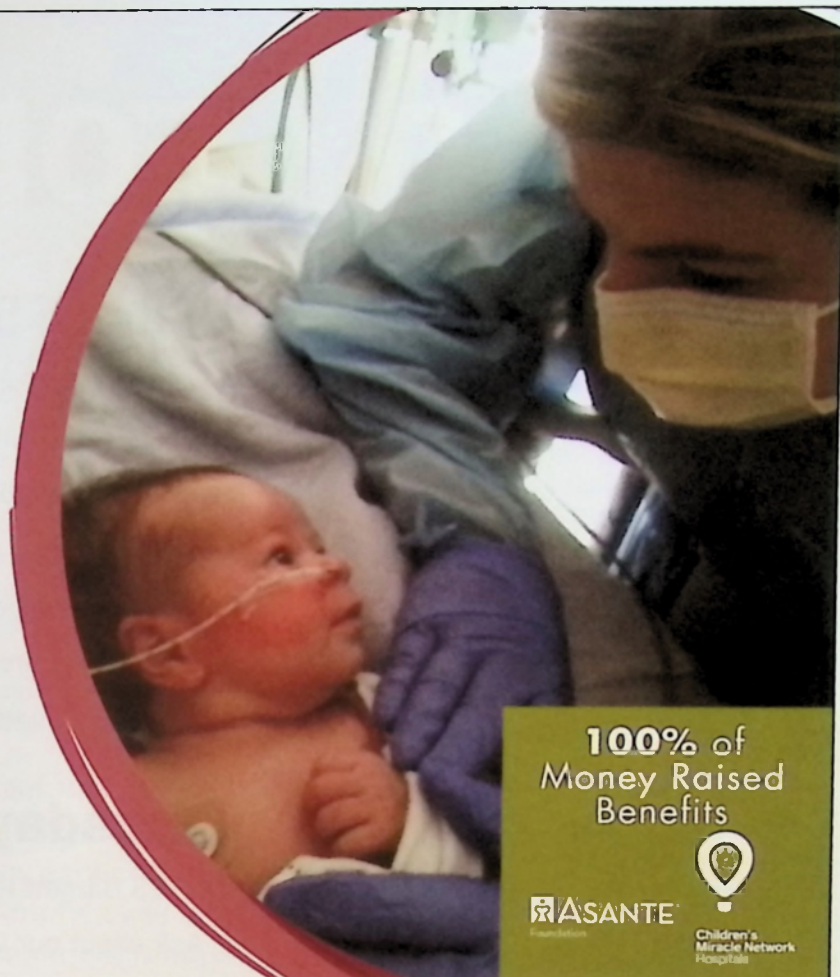
Around the same time, Fernando Sor worked the theme into one of his guitar studies, then Carl Maria von Weber used it at the end of his "Jubel Overture". Copycat Joachim Raff used



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the same idea in his own "Jubelouverture" about 50 years later. Donizetti and Rossini both used "God Save The Queen/King" in their operas ("Roberto Devereux" and "Il Viaggio a Reims"), and a few other Italians included it in their works as well, including Verdi's "Hymn of the Nations" and Paganini's Op. 9 variations. Throughout the second half of the 19th century Franz Liszt, Johann Strauss Sr, Arthur Sullivan, Sigismond Thalberg and Charles Ives all used the very same tune in pieces, and in 1912 Claude Debussy quoted from it in the opening of one of his preludes.

Perhaps the strangest use of this hymn in classical music dates to sometime before 1835, when South Indian composer Muthuswami Dikshitar composed some Sanskrit pieces using "God Save The (...well, you know)." If you're a fan of Carnatic nottu swaras, the composition is called "Santatam Pahimam Sangita Shyamale," and no, I don't have it in my music library.

However, a lot of the other works mentioned in my musings do reside in the JPR library, and in the week leading up to the 4th of July, I'll share as many of them as possible, even though many of them, ironically, are showing patriotic support to the very country that the USA is celebrating its independence from.

Theatre

Continued from page 23

A last, breath-taking chronological leap lands *Vietgone* in the 21st century, with the playwright-son interviewing an aged Quang, transformed from the grinning adventurer of the past to a waggish old man. The son's inquiries focus on the Vietnam War; the father's answers recall pleasure at the birth of his son. Dragged finally from the personal to the political, Quang flares into an angry monologue on the theme that's been flickering throughout the play—the acute difference between the Vietnamese perspective on the war and those offered by American history. It was a civil war, Quang insists, not something "to choose or not choose to be in." Nor can he ever regard it as a mistake.

Directed with in-your-face energy by May Adrales, *Vietgone* defies easy classification. Sex, and love, and friendship unfold against a rambunctious mash-up of song (rap) and dance (ninja fighting and disco). Meanwhile, war serves as a sort of antagonist for the survivors who have landed in the States. Dealing with the losses it has inflicted deepens the love and loyalty among them and pushes them to wisdom.



Valerie Ing is the Northern California Program Coordinator for JPR, and can be heard weekday afternoons hosting *Siskiyou Music Hall* on the *Classics & News Service* from our Redding, California studios.



Molly Tinsley taught literature and creative writing at the U. S. Naval Academy for twenty years. Her latest book is a middle-grade fantasy adventure, *Behind the Waterfall* (www.fuzepublishing.com)

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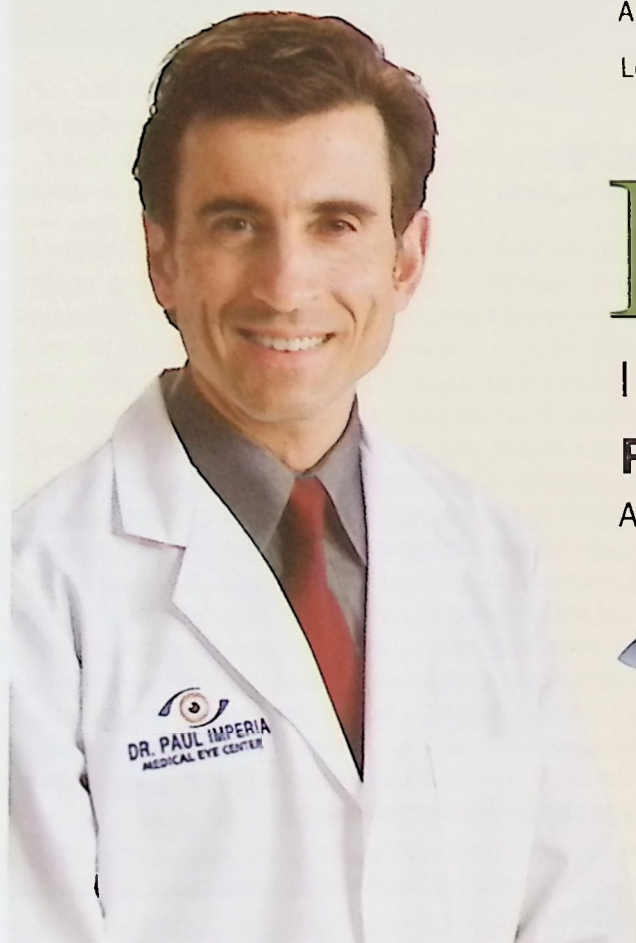
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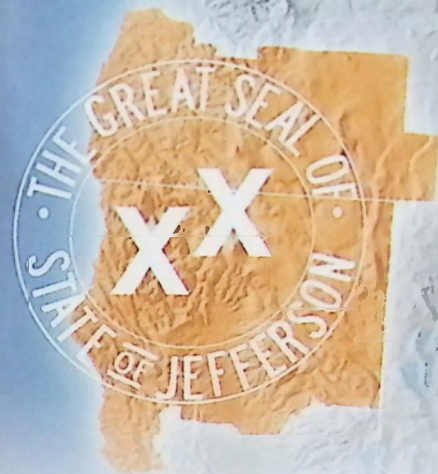


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DON KAHLE



The Jefferson Reality

Anyone paying attention to politics lately has noticed that small changes barely seem worth the trouble anymore. Congress can't be bothered to make laws. The Supreme Court is pushing cases back to the states the way an infant refuses his creamed carrots. American voters have forgotten that lofty goals are usually accomplished with tiny steps.

Untempered by realism, we've been hearing a lot about abolishing the IRS, providing free college, building unscalable walls. Breaking through a glass ceiling seems quaintly mundane when the sky's the limit.

Essayists and talking heads are breaking a hard — and sometimes cold — sweat, trying to outdo the rhetoric. Bombastic and fanciful proposals used to be our exclusive province. No more. Now there's nothing to keep an ambitious politician from grabbing any juicy proposal — no matter how immodest — then adding a captivating coda: "and I'll do it!"

"So help me" always conveyed a threat. Now it sounds like a campaign slogan.

That's why I'm announcing here my candidacy for governor of the state of Jefferson. I never dreamed I'd pursue elected office, so pursuing elected office others have only dreamt of seems appropriate.

Jefferson, as a mythical state, is grounded in the conviction that there exists between Sacramento and Salem a place that is different from both. Statehood for Jefferson may not appear imminent, but only because there's a corner to turn first.

Broadway is abuzz with the hip-hop life of Alexander Hamilton. How many New York producers are clamoring right now for a way to bring Thomas Jefferson to the bright lights? Hamilton's 16 Tony nominations kept his face on the ten dollar bill. We'd be smart to have our state ready for the moment when America falls in love again with its third president.

Skeptics have rightly cautioned aspiring Jeffersonians that statehood is expensive. The rolling hills and lovely forests south of the 45th parallel offer many benefits, but not many lucrative ones. But that was before marijuana was coaxed out of the economic shadows.

If California joins Oregon, Washington, and Alaska this fall, as many expect it will, the Pacific edge of America will become one vast recreational marijuana market. Jeffersonians stand to benefit from this surprising development twice. It could bring in enough money to make Jefferson a viable state. And if it doesn't, its customers may not care.

You may think that statehood for Jefferson is nothing more than a dream. But not if you consider the plans underway for New Columbia. In November, local lawmakers are hoping 600,000 Washington, DC voters will approve a constitution for its proposed state of New Columbia. A simple majority in Congress could then grant fast-track approval, using a mechanism called the Tennessee Plan.

Why now, you're asking? (I can hear you asking.) Because big changes soon will be coming to Washington, DC, or New Columbia, or wherever our national government ends up being located.

If California joins Oregon, Washington, and Alaska this fall, as many expect it will, the Pacific edge of America will become one vast recreational marijuana market.

Democrats envision landslide victories if the Republicans fail to unify

behind their presidential candidate. It's too soon to know how an unconventional presidential candidate will change the fortunes for candidates down the ticket, but all agree that anything could happen.

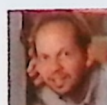
If Democrats win back control of both houses of Congress, they could quickly lock in their electoral advantage by giving statehood and two senators to overwhelmingly Democratic Washington DC. (Obama won 90.9 percent of the vote there in 2012.)

If we're going to redo the flag and order furniture for new Senators, Democrats have long wished they could divide California's liberal voting bloc into thirds.

Even a President Trump might be interested in adding to the Union for the first time since 1959. He knows real estate deals better than he knows government. He especially likes waterfront properties. He probably already has a price in mind to buy Baja California from Mexico.

The west coast then would be defined by five cities tucked into the top left corner of their respective states: Portland and Seattle to the north, Los Angeles and San Francisco to the south, and Eugene in the middle.

Eugene reflexively questions authority. It's qualified to lead Jefferson because it wouldn't dare to. So help me.



Don Kahle (fridays@dksez.com) writes a column each Friday for *The Register-Guard* and blogs at www.dksez.com.

TOM COLE

In Life And In Film, The Past Is Ever Present For Director Terence Davies

Watching a Terence Davies film is like watching paintings come to life. On the other hand, the filmmaker jokes, “The people who *don’t* like my films say it’s about as interesting as paint drying.”

Still, Davies (pronounced “Davis”) has plenty of defenders. More than one critic has called him Britain’s greatest living film director, and French filmmaker Jean-Luc Godard – who was famously *not* a fan of British moviemakers – called Davies’ 1988 full-length feature breakout, *Distant Voices, Still Lives*, “magnificent”.

An Eye For Beautiful Melancholy

Davies’ fans praise his use of light and shadow, music and silence; and they celebrate the way he digs into the past (especially his own) to tell emotionally-charged stories of families and women.

Yet over the course of his 40-year career, Davies has only released six full-length features and one documentary. His latest film is called *Sunset Song*. It stars Agyness Deyn as a young Scottish woman who must give up her dream of becoming a teacher to help her brutal father run the family farm in the years before World War I. Deyn is a relative newcomer to acting – you may have seen her in fashion magazines sporting Burberry or Armani – but the former top model impressed Davies from the get-go.

“I was going in to start auditioning for the film,” Davies recalls. “Agyness was sitting at the top of the stairs, and I thought, ‘God, she looks about 11.’ And she came in – she was the first person in. She gave a *wonderful* audition and I turned to my producers and said, ‘We’ve found her.’”

Scottish papers have given the actress from Manchester, England, props for her Scottish accent in the film, but there are plenty of shots where she doesn’t speak at all. In several scenes, the camera lingers on Deyn’s profile as her character stares out a window at her family’s land. Davies credits Dutch painter Johannes Vermeer with inspiring him.

“I’ve always been fascinated – and I don’t know why – by people at a window with light falling in on them,” the filmmaker says. “And Vermeer is my great love. And Andy Harris, who was the production designer on *Sunset Song*, said to me, ‘Have you come across some paintings by a Danish [painter] called Hammershoi?’”

Vilhelm Hammershoi painted around the turn of the 20th century. Davies says his canvases are “like Vermeer but with a kind of smudged Northern light. And they’re very often about just windows and doors open with no one in them – empty corridors. When there is someone in them, it’s usually a woman, usually with her back to the viewer. And there’s a kind of



Agyness Deyn and Kevin Guthrie in a scene from *Sunset Song*

melancholy there that I can’t describe, but they are extremely beautiful. And I said, ‘Well, we’ve got to make the interiors look like that.’”

The film’s interiors were shot digitally, but for the landscapes Davies used 65 mm film. *Sunset Song* is the first of his fiction films to feature broad landscapes, and he jokes it may be the last. “The weather in Scotland can be pretty miserable,” he says, so he shot the film’s summer scenes in New Zealand.

The Happy Years

Despite his work being so visual, Davies seems to consider himself a writer. He quotes Anton Chekhov and Emily Dickinson off the top of his head. “I’ve always, always written,” he says. “For instance, when I go abroad, I don’t take photographs. I’d rather write about it because my still photographs really are dreadful.”

His movies, however, are another matter. Deyn says she’s been a fan ever since she saw *Distant Voices, Still Lives*, which tells the story of a working-class family in Liverpool. “His filmmaking kind of opened up my eyes to different ways to tell stories and to communicate the intensity which Terence does so well,” Deyn says. “He leaves it up to the audience to kind of dub in what they imagine is going on – to project onto it what it is for you. And then it evokes so much feeling because you’re actually a part of it.”

Deyn had 18 months to research her role while Davies raised funds, and she was struck by the way two men – Davies and Lewis Grassic Gibbon, the author of the 1932 novel on which *Sunset Song* is based – were able to capture the story of a young woman struggling to find her place in a world of farming and war.

“Lewis Grassic Gibbon – when he wrote the book, people thought that he was a woman using a pseudo-name,” Deyn says. “Because back in the day they thought that *How could a man*

write from the point of view of a woman in the specific way that he did? And also Terence has the most wonderful view of women and their strength."

That view comes from Davies' childhood: He grew up in a working-class family of 10 kids in Liverpool. Davies was terrorized by a violent father who died when Davies was 6. The filmmaker says the years that followed were the happiest in his life, in part because of how often his sisters would take him to the movies.

"My greatest influence was the American musical," Davies says. "That's what my sisters loved and that's what I loved because they took me to see them. And I think you imbibe that like a kind of language."

Music plays a big part in all of Davies' films, including *Sunset Song*. That, too, goes back to his childhood: "When I was growing up, there was a program on BBC Radio on a Sunday night called *Your Hundred Best Tunes* and it was about classical music. And they played this recording of 'All in the April Evening' by the Glasgow Orpheus Choir and I've never forgotten it."

He uses that recording in a scene from *Sunset Song* as farmers and their families cross the hills on their way to church. There, the priest exhorts them to go and fight after Britain declares war on Germany.

Learning To Forgive The Past

Davies remembers a lot from his past: hearing a radio adaptation of the novel *Sunset Song* when he was 17 or 18; hearing a handsome neighbor sing "Ghost Riders in the Sky" at one of his mother's parties; his father refusing to let his brother in the house after he'd gone AWOL – and his brother forcing his way in to confront their dad.

And he remembers church. "I was brought up a Catholic and I was a very devout one, too," he says. "But when I got into my teenage years and realized I was gay, I tried to live under the tenets of 'to be pure in thought, word and deed.' And it is impossible. I prayed until my knees bled and no succor came. And it's left a huge hole in me."

The past is something Davies, 70, has dealt with in all of his films, whether it's the struggles of others in other times – like the main characters in *Sunset Song* or his adaptation of Edith Wharton's *The House of Mirth* – or his own past and his abusive father.

"I have a great deal of difficulty in forgiving things that have been done to you in the past that have damaged you," he says. "And, in the end, you have to be able to forgive – otherwise you're always chained to the past."

Terence Davies has just finished his next movie and it, too, is set in the past: It's about 19th-century American poet Emily Dickinson.



Tom Cole is an editor on NPR's Arts Desk. He develops, edits, produces, and reports on stories about art, culture, and music for NPR's news magazines *Morning Edition*, *Weekend Edition*, and *All Things Considered*.

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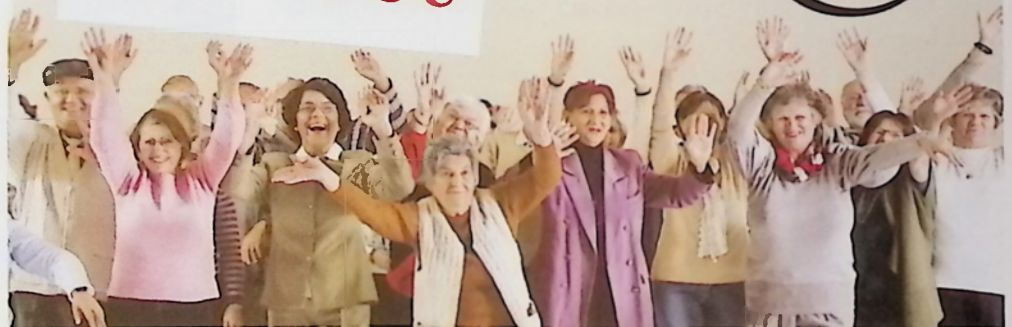
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
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'Sounds And Sweet Airs' Remembers The Forgotten Women Of Classical Music

Classical music fans know the names Mendelssohn and Schumann. Chances are, Felix and Robert leap to mind – but Felix's sister Fanny was also a composer, and so was Robert Schumann's wife Clara. Those are just two composers featured in Anna Beer's new book, *Sounds and Sweet Airs: The Forgotten Women of Classical Music*.

Beer spoke with NPR's Rachel Martin about the strategies women composers have used over the centuries to succeed in such a male-dominated field

Rachel Martin: Your book profiles a handful of women composers dating back to the 17th century. What was it about the sexism of the time that made it so hard for them to be recognized for the music they were composing and creating?

Anna Beer: Well, sexism, like everything, changes over time. So I think we've got two broad kinds of sexism working: one in the earlier period, and one which brings us right up to today. In the earlier period, there were beliefs about the appropriate spheres and appropriate behavior for women. But if you were an exceptionally talented composer, and you did produce astonishing, wonderful music, people would make a kind of exception for you. They'd say, "Your music is equal to men."

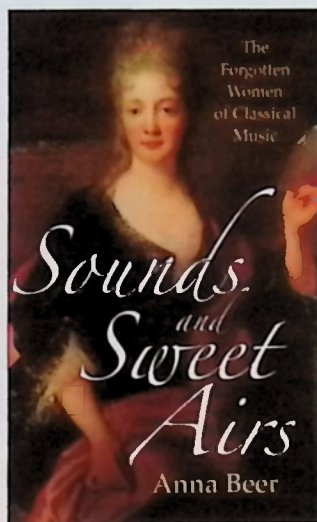
Beer: The only thing you had to be very careful of, as a woman, was to behave. You'd have to watch out for being described as courtesan, and you had to marry who you were told to marry, and be innocent and chaste and all the rest of it. But under certain circumstances, in the right place and the right time – particularly if there's a really powerful female monarch in place who wants somebody to justify their rule and their power, [and] might want a kind of poster girl for female talent – you could succeed.

Martin: Let's talk about one female composer that you've written about in this book: a Venetian woman from the Baroque era, a composer by the name of Barbara Strozzi. Who was she?

Beer: Barbara Strozzi is a woman of mystery, in many ways, and certainly her parentage is. But she was taken up by the man whose name she took, who was a leading figure in the Venetian, libertine, creative musical world. And she was brought up as a singer and as a performer, amongst men, performing erotic songs for men –

Martin: Erotic songs for men?

Beer: Erotic songs for men, yes, as a teenage girl. That's how she cut her teeth as a composer. And her father figure used her in various, interesting ways. I mean yes, he created a platform for her, but he also prostituted her to his most important musi-



cal patron. So, it was very much a Venetian world where the courtesan – who, as we know, in Venice, was professional in so many ways, but one of her skills was to provide music as well as sex.

What's astonishing about her life is that she published her work under her own name. She has more music in print than any other composer, male or female, in that Baroque era in the 17th century. And I like to think that it was kind of her way to bypass the prince's bedroom, or the nobleman's bedroom or even just the impresario's bedroom – to leave a legacy. Because this is always the challenge for women: They might be stupendously successful in their time, but how do generations after hear their music?

Martin: Let's talk about Fanny Mendelssohn

Hensel – Felix's older sister.

Beer: She grew up very, very close with Felix Mendelssohn, her little brother. And they were both seen as geniuses in many ways. They both had the same education, until a crushing moment; I can only imagine that it haunted her throughout the rest of her life. When she was 14, her father came back from a business trip with gifts for the two children: Fanny was 14 and Felix was 10. Felix got a notebook and pen to write his first opera – as you do when you're 10, if you're Felix Mendelssohn! Fanny, who was already writing the most complex, advanced compositions you could possibly imagine, was given a set of jewels – and told that in her life, music could be an ornament, like the jewels, but it would be an ornament to her life in the home as a wife and mother.

Perhaps the most painful part of Fanny Hensel's life is that she did marry a wonderful man who supported her enormously – an artist, Wilhelm Hensel. She tried so hard to be that perfect wife and mother. She embraced it; her diaries are full of joyous little domestic details. But she kept composing.

Martin: Did you discover anything more about their adult relationship as siblings, Felix and Fanny? Did he recognize her talent?

Beer: Yes. He absolutely recognized her talent. They wrote constantly about musical matters. He would run his latest piece by her; she would do the same thing. But he could not bear the thought of her going out into the public world. He opposed every step of the way – as did her father – her publishing her music. She obeyed him until finally, at around 40, I think, there was this moment, this awakening. There's this very touching letter where she remembers the girl she was at 14. She says, "I'm as anxious

Continued on page 33

Embryos That Are Both Animal And Human

A handful of scientists around the United States are trying to do something that some people find disturbing: make embryos that are part human, part animal.

The researchers hope these embryos, known as chimeras, could eventually help save the lives of people with a wide range of diseases.

One way would be to use chimera embryos to create better animal models to study how human diseases happen and how they progress.

Perhaps the boldest hope is to create farm animals that have human organs that could be transplanted into terminally ill patients.

But some scientists and bioethicists worry the creation of these interspecies embryos crosses the line. "You're getting into unsettling ground that I think is damaging to our sense of humanity," says Stuart Newman, a professor of cell biology and anatomy at the New York Medical College.

The experiments are so sensitive that the National Institutes of Health has imposed a moratorium on funding them while officials explore the ethical issues they raise.

Nevertheless, a small number of researchers are pursuing the work with alternative funding. They hope the results will persuade the NIH to lift the moratorium.

"We're not trying to make a chimera just because we want to see some kind of monstrous creature," says Pablo Ross, a reproductive biologist at the University of California, Davis. "We're doing this for a biomedical purpose." The NIH is expected to announce soon how it plans to handle requests for funding.

Recently, Ross agreed to let me visit his lab for an unusual look at his research. During the visit, Ross demonstrated how he is trying to create a pancreas that theoretically could be transplanted into a patient with diabetes.

The first step involves using new gene-editing techniques to remove the gene that pig embryos need to make a pancreas.

Working under an elaborate microscope, Ross makes a small hole in the embryo's outer membrane with a laser. Next, he injects a molecule synthesized in the laboratory to home in on and delete the pancreas gene inside. (In separate experiments, he has done this to sheep embryos, too.)

After the embryos have had their DNA edited this way, Ross creates another hole in the membrane so he can inject human induced pluripotent stem cells, or iPS for short, into the pig embryos.

Like human embryonic stem cells, iPS cells can turn into any kind of cell or tissue in the body. The researchers' hope is that the human stem cells will take advantage of the void in the embryo to start forming a human pancreas.



Pablo Ross of the University of California, Davis inserts human stem cells into a pig embryo as part of experiments to create chimeric embryos.

PHOTO: ROB STEIN / NPR

Because iPS cells can be made from any adult's skin cells, any organs they form would match the patient who needs the transplant, vastly reducing the risk that the body would reject the new organ.

But for the embryo to develop and produce an organ, Ross has to put the chimera embryos into the wombs of adult pigs. That involves a surgical procedure, which is performed in a large operating room across the street from Ross's lab.

The day Ross opened his lab to me, a surgical team was anesthetizing an adult female pig so surgeons could make an incision to get access to its uterus.

Ross then rushed over with a special syringe filled with chimera embryos. He injected 25 embryos into each side of the animal's uterus. The procedure took about an hour. He repeated the process on a second pig.

Every time Ross does this, he then waits a few weeks to allow the embryos to develop to their 28th day — a time when primitive structures such as organs start to form.

Ross then retrieves the chimeric embryos to dissect them so he can see what the human stem cells are doing inside. He examines whether the human stem cells have started to form a pancreas, and whether they have begun making any other types of tissues.

The uncertainty is part of what makes the work so controversial. Ross and other scientists conducting these experiments can't know exactly where the human stem cells will go. Ross hopes they'll only grow a human pancreas. But they could go elsewhere, such as to the brain.

"If you have pigs with partly human brains you would have animals that might actually have consciousness like a human," Newman says. "It might have human-type needs. We don't really know."



ILLUSTRATION: JEANNIE PHAN / NPR

That possibility raises new questions about the morality of using the animals for experimentation. Another concern is that the stem cells could form human sperm and human eggs in the chimeras.

"If a male chimeric pig mated with a female chimeric pig, the result could be a human fetus developing in the uterus of that female chimera," Newman says. Another possibility is the animals could give birth to some kind of part-human, part-pig creature.

"One of the concerns that a lot of people have is that there's something sacrosanct about what it means to be human expressed in our DNA," says Jason Robert, a bioethicist at Arizona State University. "And that by inserting that into other animals and giving those other animals potentially some of the capacities of humans that this could be a kind of violation – a kind of, maybe, even a playing God."

Ross defends what his work. "I don't consider that we're playing God or even close to that," Ross says. "We're just trying to use the technologies that we have developed to improve peoples' life."

Still, Ross acknowledges the concerns. So he's moving very carefully, he says. For example, he's only letting the chimera embryos develop for 28 days. At that point, he removes the embryos and dissects them.

If he discovers the stem cells are going to the wrong places in the embryos, he says he can take steps to stop that from happening. In addition, he'd make sure adult chimeras are never allowed to mate, he says.

"We're very aware and sensitive to the ethical concerns," he says. "One of the reasons we're doing this research the way we're doing it is because we want to provide scientific information to inform those concerns."

Ross is working with Juan Carlos Izpisua Belmonte from the Salk Institute for Biological Studies in La Jolla, Calif., and Hiromitsu Nakauchi at Stanford University. Daniel Garry of the University of Minnesota and colleagues are conducting similar work. The research is funded in part by the Defense Department and the California Institute for Regenerative Medicine (CIRM).



Rob Stein is a correspondent and senior editor on NPR's science desk. An award-winning science journalist with more than 25 years of experience, Stein mostly covers health and medicine.

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Deceptive Cadence

Continued from page 31

writing to you today, Felix, as I was when I was 14, standing up to father. But I really, really want to publish my music." And the heartbreaking thing about this is that she died very soon after this very late foray into any kind of public recognition at all.

Martin: One last composer: Lili Boulanger, a French woman who also came from a musical family.

Beer: Yes, and even more of a musical world. I mean, Gabriel Fauré was a neighbor, a professor of composition, lived in the flat above. It was the 9th arrondissement in Paris, the perfect place for a composer to flourish. And, you know, we are in a world in which as a woman, it was beginning to be possible to be a composer. But Lili is so interesting because her big sister, who is often much more well-known, Nadia Boulanger, succeeded at every possible level, but didn't win the top prize. You couldn't break through that glass ceiling. And Lili watched. And you could almost see the cogs working. She thought, "Nadia has tried to do this like a man." Lili presented herself as a *femme fragile*, a fragile woman, a girl. She was not a threat to the establishment. She always dressed in virginal white. She won the award that eluded her sister.

When she was interviewed about her prizewinning piece – she was the first woman to win the Prix de Rome, the highest musical honor – she was interviewed with her mother, even though she was a grown woman. And she was asked, "How did you come up with the piece?" And she says, "I dreamed it. Didn't I, mother?" Her mother says, "What?" And she says, "Well, that I was a little child and I was teaching my little doll to play the piano." "You see," said her mother, smiling, "she's still only a child."

Martin: She knew how to play the game.

Beer: She knew how to play the game. The tragedy is that she was seriously ill for much of her short life, and so this *femme fragile* [image] was very close to home. A question that has haunted me writing about these women is that clearly, each and every one of them had to come up with a strategy to beat the sexism of their time. And to pretend to be a child-woman, when actually you're an assiduous professional, is one strategy. But how well does it serve the women coming after you?

Martin: What is the situation for women composers today?

Beer: I think it's still very difficult. It breaks my heart every time I read Clara Schumann writing in the 19th century, saying, "I can't be a composer; there haven't been any female composers. Why do I even try?" And you think, "Of course there are! There's 300, 400, 500 years of women writing before you, Clara. You can do it." And if there's one thing I learned from all eight women I wrote about: boy, the professionalism, the determination, the sheer skill. Let's pay homage to that, in the past, and indeed in the present.

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MARIA GODOY

This Is What A Feast For 5,000 Made From Food Waste Looks Like

Mention the concept of food waste, and for many people, it's likely to conjure images of rotting fruit and vegetables or stale meals unfit for consumption.

But a lot of the food that gets tossed out in America — some \$162 billion worth each year, enough to fill 44 skyscrapers — is fresh, nutritious and downright delicious: think plump eggplants, bright yellow squashes, giant, vibrant-orange carrots with a crisp bite. The kind of beautiful produce that would be perfectly at home in a giant vegetable paella made by celebrity chef José Andrés and his team.

That 7-foot-wide platter of paella (actually, two of them) was served up as part of *Feeding the 5000*, a giant, open-air free lunch for 5,000 people staged in an outdoor plaza in Washington, D.C.

Attendees also lined up for a ladle full of slightly spicy vegetarian curry, which, along with the paella, was made with some 2,000 pounds of food rescued from a destiny in the landfill.

The event, organized by Feedback together with partners including the USDA, the EPA, the Natural Resources Defense Council and others, was designed to raise awareness about all the food waste that results from inefficiencies in the system and consumer behavior — and give people a tasty incentive to do something about it.

"People are really waking up to the scale of the problem and the fact that the solutions are obvious, practical, delicious, nutritious — it just simply means celebrating and enjoying all of the foods that we are currently wasting but shouldn't be," says Tristram Stuart, the founder of Feedback, which is based in the U.K. All told, organizers say they served more than 6,500 meals.

Stuart began staging these outdoor feasts in 2009. In the years since, they've been held in concert with local partners in cities from London to Athens to Warsaw to Sydney, Australia, and beyond.

"I have never been to a country where I've felt that there's going to be such rapid and deep changes on the issue of food waste as I've had that feeling in the U.S. over the last 18 to 24 months. It's been really incredible, the level of energy," Stuart says.

It took a small brigade of volunteers to prep and chop all the rescued veg that went into the meal. The produce was donated by wholesalers, local farms and groups like Hungry Harvest, an enterprise that sells subscription boxes of so-called ugly fruit and vegetables at a discount — and helps feed the hungry in the process.

Food gets wasted for many reasons: On the farm, for example, a two-pronged carrot or hail-dented apples might get cast off because they fail to meet industry beauty standards. Bagged

Food waste is the single biggest component of solid waste in U.S. landfills — and a major source of the powerful greenhouse gas methane.



Chefs cook vegetables that will be added to a giant, 7-foot-wide platter of paella. The dish, made from produce diverted from the dump, was served up as part of a free feast for 5,000 in Washington, D.C. on May 18, 2016, to raise awareness about food waste.

PHOTO: MORGAN MCCLOY / NPR

lettuce can get discarded while still fresh because of hurdles related to shipping time. In the home, consumers often purchase more than they can eat, so food goes bad before it ends up on dinner plates. And often, good food gets thrown out because of confusion surrounding "sell-by" dates.

Most of the produce used for the feast was rejected for cosmetic reasons. Grocery stores like to market unblemished beauties, but "nature didn't get that memo," says Mike Curtin, CEO of D.C. Central Kitchen, which procured and prepared the meal. The group has been using food that would otherwise be wasted to feed the hungry for nearly three decades.

"We want people to think, 'Wow, this is really good. Maybe I should think next time before throwing something away. Or maybe I should get more creative in the kitchen,'" Curtin says.

Curries are a staple in DCCCK's repertoire; they can easily accommodate various veggies. And because everything is chopped up small, who cares what it looked like to begin with, says Amy Bachman, DCCCK's procurement manager. "In a curry, they're fine. It's really amazing to be able to salvage it when you realize it could end up in a dumpster, and that's so sad."

The irony is that most of the stuff the chefs were working with was actually pretty gorgeous to my eyes — a minor scar



PHOTO: MORGAN MCCLOY / NPR

A volunteer peels sweet potatoes.

here or there, but nothing most home gardeners wouldn't be proud to grow.

Events like Feeding the 5000 are "always a helpful reminder and always inspiring," says D.C.-based chef and restaurateur Spike Mendelsohn, of *Top Chef* fame. He showed up Tuesday as a volunteer. "I'm just one of the peelers. They used to call me *el pelador* back in the day!"

In his Miami restaurant, he says, he now serves a veggie burger made with farro mixed with the pulp left over from the juice bar. "It's a full-waste veggie burger that people are ordering like crazy now," he says.

Food waste is the single biggest component of solid waste in U.S. landfills — and a major source of the powerful greenhouse gas methane. The U.S. has set a goal of cutting food waste by 50 percent by 2030, in line with a similar benchmark from the United Nations. The Ad Council recently released a TV campaign highlighting the issue.

And the Rockefeller Foundation has given Feedback a \$500,000 grant to help spread the word. Stuart says the money will help pay for more events to put the issue in the public eye, as well as fund the group's investigations into where waste occurs throughout the food chain. The U.K. supermarket giant Tesco recently announced it would no longer require its Kenyan suppliers to top and tail their green beans to fit standardized packaging. An earlier Feedback probe had revealed this practice resulted in at least 30 percent of each bean going to waste on average.

Zia Khan of the Rockefeller Foundation likens the issue to littering. Fifty years ago, it was common to see people boot their trash out the car window. But now, he says, try doing it — "it just feels really weird. And that's our goal with this effort. We want to make it really weird and unusual and wasteful for people not to pay attention to this problem."



Maria Godoy is a senior editor with NPR's Science Desk and the host of NPR's food blog, *The Salt*. Maria covers the food beat with a wide lens, investigating everything from the health effects of caffeine to how our diets define our cultural and personal identities.

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SPLENDID TABLE

Tijuana Cole Slaw

This slaw takes off on a cabbage-onion-chile salad dressed with Mexican crema and lime that a Mexican neighbor used to make. It is delicious alongside anything grilled or frankly, tucked into a soft corn tortilla all on its own.

Ingredients

- ½ medium to large red onion, thinly sliced
- 1 to 2 red or green jalapeño chiles, seeded and thinly sliced
- 1 tightly packed tablespoon brown sugar
- 1 small to medium head green cabbage, shredded (about 6 cups)
- 1 ½ cups Ranch Dressing
- Juice of a whole lime
- Salt and freshly ground black pepper to taste
- ½ loosely packed cup fresh coriander or mint leaves

Instructions

1. In a large bowl, toss together all the ingredients except the coriander or mint leaves. Season to taste. Refrigerate 4 hours to 2 days.
2. Just before serving, taste for seasoning and toss with the coriander or mint leaves.

From *A Summertime Grilling Guide* by Lynne Rossetto Kasper and Sally Swift. Copyright © 2012 by American Public Media.

Lynne Rossetto Kasper is host of *The Splendid Table* heard on JPR's *Rhythm and News Service* Sundays at 9am.



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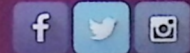
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As It Was airs Monday through Friday on JPR's Classics & News service at 9:30am and 1:00pm; on the News & Information service at 9:57am and 9:57pm following the *Jefferson Exchange*.

Josephine County Orders All Men To Work Roads

By Lynda Demsher

Roads became desperately needed in Southern Oregon in the mid-1800s as the growth of mining and agriculture required more access to markets.

One road project envisioned linking Jackson and Josephine counties to provide river access and to open trade and travel to Crescent City on the California coast. County courts were in charge of road projects, but Josephine County didn't always have enough money or the manpower to get the job done.

In 1860 the County Court solved the problem by passing a law requiring all able-bodied men between the ages of 21 and 50 to work on public roads in their road districts. Jailed

men were exempt. Citizens assigned to a project at a place appointed by a supervisor had to arrive at 8 a.m. with their own tools and work the whole day "industriously and diligently."

The law required men to work two 8-hour days of "faithful labor" on the projects. Supervisors reported truancy to the court.

Men could avoid hard labor and meet their obligations by paying their supervisors \$2.

SOURCES: Josephine County Historical Society. "Two Days Road Work Required of Citizens." *Grants Pass Centennial Notes* (compiled from the *Grants Pass Daily Courier*). Edna May Hill. Josephine County Historical Society. Grants Pass OR: Josephine County Historical Society, 2009. 87-88. Print.

Baby Left On Modoc Battlefield Finds A Home

By Gail Fiorini-Jenner

During the Modoc War of 1872-73 that pitted Captain Jack's small Modoc band against some 1,000 Army troops and artillery at the lava beds stronghold near Northern California's Tule Lake, a Modoc woman fled with two babies. Unable to make her escape carrying both children, she abandoned one on the battlefield.

A Major Thomas found the baby and took her home to his wife. They named her Jennie and she grew up in their home in Fort Jones.

Jennie later moved to the home of Dick Berry and his wife, the daughter of Major Thomas. Jennie then took the name Berry. After both Berrys died, Jennie moved in with Robert and Gladys Burton. Robert was like

a son to Jennie, who had helped Mrs. Berry raise him after his mother had died giving birth to him.

Jennie spent the next 17 years with the Burton family before dying on April 14, 1934. She was thought to be 65 years old. Many attended her funeral at the Kunz and Bills Mortuary, where the Rev. P.C. Knudson officiated and the Etna Choir provided special music.

SOURCES: Nelson, Irene. "Modoc War Tragedy Recalled In Death of Jennie Berry." *Siskiyou Pioneer and Yearbook*. No. 3 ed. Vol. 3. Yreka: Siskiyou County Historical Society, 1960. 45. Print.

FIONA MORRIS

Offspring

This bird will never return to its nest,
While her chicks must wait to learn to fly.

The rain comes from the falls, from the grave,
Told and taught by offspring.

I can picture her love in her cunning—
From the cold darkest pull, from the tenderness in her heart.

A child would think this was a game
of their own childish prattle.

The offspring heard the sounds of crying behind chamber doors.
'Tis the weakness of weeping souls I'd founder upon.

This nest of eggs that I am holding in my bony hands,
for a lifetime, why a baby must be born.

Fading Ghost

O fading ghost, appear
I hope you are holding my heart and soul in one hand
O fading ghost

Down by my home there are smoking rods and cigars in the dusty roads
And limited sold-out tides

Solitaire painted on the wall in my thrashing dunce room
All of my people have vanished without scars

O fading ghost
It is one old story of life following the path of death
O fading ghost

Red Tree

Walking through the absence of life,
as a mysterious instrument plays
the melody of the milky way.

You feel a rush of cold air
as the river spirit prays to the red tree
with its roots reaching for metaphors in the soil.

Fiona Morris is a 17-year-old student at Ashland High, a published poet (*A Room of Golden Shells*, Woodbine House) and also happens to have Down syndrome. Having grown up on a farm, she takes her inspiration from nature. She and her mother have created a line of greeting cards featuring her poetry, which are available locally at the Tudor Guild store, Whites Country Store, and Paddington Station.

Writers may submit original poetry for publication in *Jefferson Journal*.

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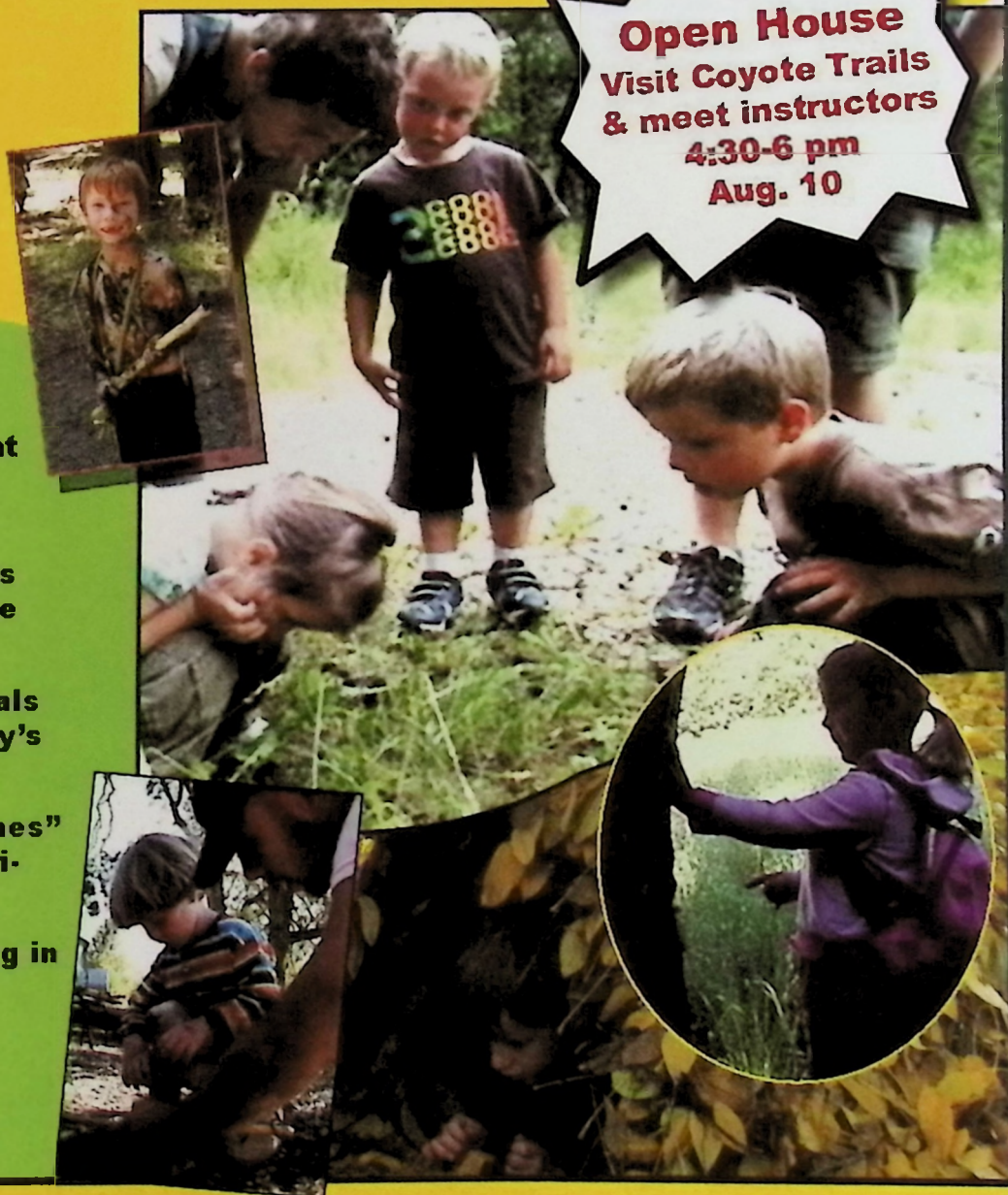
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